

RADIO IN DEPTH

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ISSUE 8



RADIO IN DEPTH !

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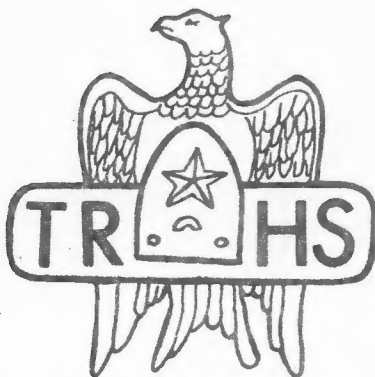
P.O. Box 3634

Bryan, Texas 77801

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RADIO IN DEPTH is the official publication of the Texas Radio Historical Society !



RADIO'S NUMBER ONE SWINGER

"I had gone thoroughly through some of the all-fiction magazines, and I made up my mind that if people were paid for writing rot such as I read, I could write stories just as rotten," Edgar Rice Burroughs once said. And if Burroughs' books are rotten, then over 40,000,000 people bought copies of his rot by 1950.

Burroughs' greatest character was the superman of the jungle—Tarzan of the apes. Like most of the great characters of the fiction written before 1950, Tarzan found himself on RADIO—not once—but twice. In 1933 Edgar Rice Burroughs wrote and produced a fabled 364 fifteen-minute episode series of three stories for RADIO. It is true that three stories were aired by way of transcriptions, but there is no proof that 364 episodes were made. The first series was a 77 episode dramaization of the book Tarzan of the Apes. This series was aired on WFAA in Dallas at 5:15 PM CST six days a week starting September 21, 1933 and ending December 1, 1933. This show had a special meaning to the many Tarzan fans, because Jane was played by Joan Burroughs, the daughter of Edgar Rice, and Tarzan was played by James Pierce, Joan's husband and the movie Tarzan in the movie "Tarzan and the Golden Lion".

The first story was not a big success and James and Joan never played Tarzan and Jane again. Not only does the entire first story exist today in many of the big taped RADIO collections, but the second story also exists. The second story was "Tarzan and the Diamond of Asher". In 1938 Burroughs rewrote the story into the book Tarzan and the Forbidden City. This story was 39 episodes long and was aired on WFAA starting May 16, 1934 at 5:15 PM CST.

By adding 77 and 39 and subtracting from 364, it is easy to see that the last story would have had to be 258 episodes long—an unbelievable length for a Tarzan story.

When television started gnawing at the foundation of RADIO many old standbys were replaced with new hopefuls. In 195 HOPALONG CASSIDY left RADIO and in its place was heard the cry of the human bull ape as TARZAN returned to the air. For a year the series had been heard in the Western states, then on Saturday, March 22, 1952 at 8:30-9:00 PM EST over CBS. The new TARZAN series was sponsored by Krinkles (General Foods). The series ended after sixty-five weeks (May 30, 1953).

Following is a list of the TARZAN shows of the 1952-3 series that are in circulation among collectors:

4/26/52	Female of the Species
5/3/52	The Killer
5/10/52	Jungle Legacy
5/17/52	Jungle Orchids
5/24/52	Gold Robbery
5/31/52	Life or Death
6/7/52	D is for Diamonds and Death
6/14/52	Pirates of Cape Bandera
6/21/52	Lake of Blood
6/28/52	Jungle Heat
7/5/52	Jungle Hijackers
8/23/52	Danger off San Lorenquo
8/30/52	Terror at Night
9/6/52	Headhunters of Yambesi
9/13/52	Trophy Room
9/20/52	Death has Small Wings
1/10/53	The Man From Another World
1/24/53	Trail of Death

1/31/53	Demon og Rangué
2/21/53	Hooded Death
3/26/53	End of the World
4/4/53	Jungle Smoke
4/18/53	Evidence Destroyed
4/25/53	Missing Element
5/2/53	New Death
5/9/53	The Lipagor
5/16/53	The Hot Rod Kid
5/23/53	The Mask of Monoteeky
5/30/53	None So Blind
6/6/53	The Night Raiders of Tomkia
6/13/53	The American Family Robinson
6/20/53	The Long Journey
6/27/53	Two in the Bush

In 1929, Edgar Rice Burroughs said, "I knew nothing about the technique of story writing, and now after eighteen years of writing, I still know nothing about the technique, although, with the publication of my new novel, Tarzan and the Lost Empire, there are thirty-one books on my list."

Not only did Burroughs believe he knew nothing about writing, but he also made no effort to take his place in the writing community. He knew very few writers, even those people who made their name in writing while living close by. The following letter is an example:

Tarzana, California, February 16, 1940

Dear Cyril Clemens:

I am very sorry that I have no personal recollections of Zane Grey, inasmuch as I never met him.

Sorry, I didn't get around more.

Yours, Burroughs

Why did Edgar Rice Burroughs write if he felt that he was not a writer and what he wrote was not literature? Burroughs answered the question himself when he said, "My writing helped me escape being broke." A good reason that produced some of the most read works in literature.

Edgar Rice Burroughs was born in Chicago on September 1, 1875. His father and mother were Major Tyler Burroughs and Mary Evaline Zieger. After school he served in the 7th United States Cavalry, Fort Grant, Arizona. In the years that followed Burroughs had the following jobs: treasurer of the American Battery Company in Chicago (1899-1903); Department Manager, Sears, Roebuck & Company (1906-1908); gold miner in Oregon; storekeeper and cowboy in Idaho; and policeman in Salt Lake City.

Like many writers, Burroughs did not receive much for his work. He was paid \$400 for his first magazine story and only \$700 for his first book, Tarzan of the Apes. When Tarzan of the Apes became a best seller Burroughs started his own publishing company and created a city that owes its existence to the success of Tarzan, Tarzana, California.

Tarzan has been a success in nearly every form of entertainment: movies [Tarzan pictures are still being made]; comics [Tarzan appeared in "Comics on Parade", "Tip-top Comics", "Crackajack Funnies", "Popular Comics" and "Sparkler Comics". There were also the single issues such as Dell's "Tarzan and the Devil Ogre" and "Tarzan and the Fires of Tohr". The "Tarzan" Dell comic has been published since January 1948. "Tarzan's Jungle Annual" first appeared in 1952. And Westworld Publications, Inc. of London published "Tarzan Adventures" during the 1950's.]; Big Little Books [26]; RADIO; television; and the Sunday funnies [since 1929].

There were also the many Tarzan toys. And in 1933 Edgar Rice Burroughs created a new drink that he claimed would make you "beat yourself on the chest and go roaring into the jungle." [To make the Tarzan Special add in an old-fashioned glass 2 ounces bourbon,] ounce water, 5 drops angostura bitters, 2 tsp. simple syrup, and] cube ice. Don't forget to stir before drinking.]

THE RADIO TIME MACHINE
FRED ALLEN-1932

Just call me Time and follow me into this odd looking machine that makes the funny whirling sound you hear. We are going back in time to January, 1932. Our machine will land us in the big reception room on the top floor of the CBS building in Manhattan.

There ! Now that wasn't such a bad trip, was it ?

If you look out the window you will see Madison Avenue below. See how strange the automobiles look. And look at that lady over there. The one wearing emine and orchids.

From that clock on the wall we know it is 8:45 PM EST and from the quiet street below we know it is Sunday. Wait just a moment. I need to find out where we should go.

"Hey, page ! Where can we find the Linit Bath Club Room.?"

"The Linit Bath Room is this way. Follow me."

Come, we have to follow him up those stairs. What a big door. Hear the orchestra tuneing up when the page opened the door ? It must be about time for the show.

Let's stay away from that boy in blue over by the door. He is taking tickets and we do not have any. Oh, those two teenagers, the girls with the big round eyes are trying to get past him. We will slip into our seats while they keep him busy.

"I'll die if I don't see Rudy Vallee."

"Sh-h-h. He works for the other network."

For a second I thought we were in the wrong place. But I'm sure you knew Rudy Vallee was on NBC at the same time as the LINIT BATH CLUB with Fred Allen. Over there by the director's stand is Jack Smith. See ? He's the big man with the black mustache. And that man leading the orchestra is Louis Katzman. Oh, he always looks like that. Anything Louis wears looks like he has been sleeping in them. I think it must be the size and shape of the man.

There's Fred Allen now. Over by the door. The one that looks like he has just come from the farm. See those papers he carries. They must be the script.

That tall man with the pointed mustache that Fred just grabbed is the director. They are having words over the censorship of four words. I can not here what the four words are, if you do please let me know. Those may be the funniest words of the show. Well, it looks like Fred lost, so I guess we will never know what those words were. Pity .

The actors are seating themselves behind the mikes. And that music you hear over the loudspeakers is the preceding program, so the show is about to start.

"Quiet, please," the director says to us.

Over the loudspeakers we hear, "This is the Columbia Broadcasting System."

The director's arms are raised and he is looking at the engineer through the control room window. The director's arms drop and Louis waves his orchestra into action. The show has begun.

Kenneth Roberts speaks into his mike, "Goog evening, ladies and gentlemen. We welcome you to the Linit Bath Club...." He steps back while still talking.

The orchestra is playing the opening selection up full, with a lot of emphasis on the muted trumpet. Oh, the song is ending and Webster, the Master of Ceremonies, is approaching the mike. He is about to say.....

Well, that was quiet a mouth full. And how did you like the way Van Vorhees [sometimes went under the name of Hugh Conrad] introduced Fred and set the scene for tonight's celebration to the water gods ? And that song by Charles Carlile was something. A little too loud for my taste. The skit was funny.

I like the music they are playing how. Look it is 9:12.

Why has the music stopped? Louis is wearing earphones with red padding and waving his arms, so something must be happening. I think I hear the faint sound of an organ. Ann Leaf must be singing from the Paramount Building. She has an organ with her and is hearing the orchestra through earphones when they chime in.

The music has ended and Webster Van Vohees is introducing Fred as a warden in charge of a prison. His prison is so popular that people come from all over the world to gain admittance. One of them is an Englishman. If we were listening on the RADIO we would have never known that the English voice we hear belongs to Webster. Oh, he is going to murder his mother-in-law so he can be admitted to Fred's prison. Ah, he has just remembered he does not have a gun. Oh, well, Fred has just loaned him one.

Those women over there are hired by the sponsor to represent club women who are intent on investigating the horrors of the third degree. Fred is about to answer them.

"We don't maltreat our prisoners. We kill them with kindness."

Fred is sending for a prisoner. It couldn't be that little man in the brown suit. Well, he looks like Harvard but is talking like the Bowery.

Now Fred is ordering a hard case to be sent to him. Looks like Jack Smart is about to do some acting. They are playing as if Jack is being forced to eat apple pies. Fred is at the mike and talking.

"Tell where you hid them poils."

"No."

"Feed him another sundae."

It's clever the way Jack sticks three fingers in his mouth and sounds like he is talking with a mouth full of food. Looks like Jack isn't going to tell them.

"Then we'll give him the works."

"You mean....TICKLE him?"

"Stop, he-he-he, I can't stand it, he-he-he. Stop....whoops!"

Well, there went the ballgame. Jack is telling all.

There's the music. Charles Carlile and that quartet are about to sing. See the man in the control booth? He is motioning for someone to move Charles closer to the mike. There. Those two members of the quartet have moved him a foot forward. Too close. There, they are moving him back a little.

Fred is reading from his script, "Good night." Looks like the show is over.

Ken is saying, "Your announcer, Kenneth Roberts."

Here comes Charles on the run to sing the BATH CLUB theme.

The orchestra blurts out noise the second the show is off the air. Well, that is our clue to get out of here fast. Our clothes are forty-three years older than theirs. I would hate to try to explain our permanent press cloth and they would never understand plastics.

There are the stairs. Now into the reception room. How did you like the show. You did? We must do it again. Why don't you drop me a line and let me know what you would like to see? But remember, the time machine travels over RADIO waves. There's our machine. Oh, you need my address. It is Mr. Time, P. O. Box 3634, Bryan, Texas 77801.

Here we go back. I'll drop you at you home. Bye.

SETTING THE RECORD STRAIGHT

Everyone has heard about the time Uncle Don signed off his famous RADIO show for children with, "I guess that'll hold the little bastards." Well, believe it or not, it never happened. There is a copy of "goof" in the collection of nearly every "goof" collector, but never the less that "goof" never happened. The story was created by a Baltimore columnist to plug a hole in his column.

UNCLE DON was only on network RADIO from 1938 to 1939. The rest of the time the show was heard on the East coast only. Howard Rice created the role of Uncle Don Carney in September of 1928 and the show was heard at 6:00-6:30 PM EST until February 9, 1949—twenty-one years later.

Howard Rice was the first RADIO personality to try out the produce himself before letting it sponsor his show. He was also the first to take gifts in exchange for plugs. A large portion of the show was its commercials.

There were times when Uncle Don would read the Sunday funnies, but most of the time the material was original. There were stories about the boy and girl next door, songs such as "Meanwells", "Talkabouts", and of course "Stuckups," lots of advice on how good children should act, personal messages, and birthday greetings.

Through the years the show had many announcers: Joe Bolton, Jeff Sparks, Jack Barry, Barry Gray, Henry Morgan, Frank Knight, Norman Brokenshire, Floyd Neal, Arthur Hale, and Kribling. The show was written by Rice and Bill Treadwell.

Who can forget that opening song to the tune of "My Caroline":

Hello nephews, nieces, mine.
I'm glad to see you look so fine,
How's mama ? How's papa ?
But tell me first just how you are.
I've many, many things to tell you, on the radio.
This is Uncle Don, Your Uncle Don,
Hello, little friends, hello.

A CORRECTION TO "RADIO'S NUMBER ONE SWINGER:

"We would like to correct the author's false conclusion about the number of episodes of the 1933,34 TARZAN OF THE APES RADIO show. We have not had time to finish our study, however, we do know for a fact that there were at least 286 episodes by the end of 1934. In a later issue we will give a full report."

The Review Committee
Texas Radio Historical Society

A BREAKFAST WITH RADIO

Good morning breakfast clubbers
Good morning to yah
We got up bright and early
Just to how-dy-do yah

The opening lines of the BREAKFAST CLUB's theme was the whole truth. Every morning of the week except Sunday for over twenty years Don McNeill had to be in the RADIO studio by 8:05 AM EST when the BREAKFAST CLUB went over the NBC network. In the McNeill bedroom of their home in Wilmette, Illinois an alarm clock would go off at 5:45 AM six days a week. Would Don jump out of bed and rush off to the studio? Not because of that first alarm clock. A second alarm clock would go off at 5:55 AM. The second alarm clock also went unheeded. At about 6:00 AM would shake Don until he yeld. At 6:10 the two children and sometimes the family dog would invaded the bedroom and Don McNeill was awake within two minutes.

The man who woke up America was born in Galena, Illinois, but grew up in Sheboygan, Wisconsin. Don started his RADIO career while he was attending Marquette University. To get the job at one of Milwaukee's RADIO station Don had to fix the station manager up with a date. As Don once recalled, "I hurried back to Marquette and dated two girls for that night. Then I called the station manager and told him everything was all set. The four of us went out that evening. The date I'd lined up for my future boss didn't like him, and I saw my job sailing out the window. The girl went home after she'd been with the manager for about half an hour. I don't know why, but he hired me anyway."

Don's duties at the Milwaukee station included announcing, control man, producing, talent seeker, and RADIO editor for the newspaper owned by the station. For all that he received \$15 per week.

After Milwaukee Don went to a station in Louisville, Kentucky. At the same time Don wrote a column for the Louisville Courier. It was in Louisville that Don teamed up with Van Fleming and they went on the air in their show called THE TWO PROFESSORS.

While in San Francisco he married his college sweetheart, Katherine Bennett. They became man and wife in a small Spanish Church on Russian Hill. The man who married the McNeills that day in 1931 was an Irishman.

Then on June 23, 1933 Don became the MC of THE PEPPER POT. It didn't take long for Don to change the name of the show to the BREAKFAST CLUB.

Those things we remember most about the BREAKFAST CLUB are the march around the breakfast tables and the morning prayer:

Each in his own words,
Each in his own way
For a world united in peace
Bow your heads, and let us prey.

THE JACK BENNY LOG PART IV

This month we look at the JACK BENNY SHOW during the years 1935 and 1941. For the years 1936 and 1940 see Issue 7, Page 6, RADIO IN DEPTH. For the years 1937 and 1939 see Issue 6, Page 3, RADIO IN DEPTH. For the year 1938 and an introduction see Issue 4, Page 7, RADIO IN DEPTH.

SPONSOR: Jell-o

NETWORK: NBC

DAY: Sunday

TIME: 7:00 PM EST

THE REGULARS:

- 1935: Jack Benny, Mary Livingstone, Eddie "Rochester" Anderson, Don Wilson, Don Bestor [was replaced by Johnny Green on September 29, 1935], Frank Parker [Frank was replaced by another singer on July 7, 1935. Michael "Mike" Bartlett started the 1935-36 season. Kenny Baker replaced Mike on November 3, 1935], and Abbe Schlepperman.
- 1941: Jack Benny, Mary Livingstone, Don Wilson, Phil Harris, Dennis Day, and Eddie Anderson.

1935

- Jan. 6: Jack presents "The Count of Monte Jello."
- Jan. 13: Jack is just back from Pittsburgh.
- Jan. 20: The program is entitled "Old Home Week" and Jack returns to the scene of his youth. They also stage a mystery.
- Jan. 27: Jack plays poker with Mary, Don, Frank, and Don Bestor.
- Feb. 3: ?
- Feb. 10: The New York World-Telegram poll voted Jack's program the best on the air and Jack the favorite comedian. Of course, Jack has a few hundred words to say about his victory.

- Feb. 17: ?
- Feb. 24: ?
- Mar. 3: ?
- Mar. 10: ?
- Mar. 17: Because Jack had never given Don "Spats" Bestor a Christmas present, a listener from Dallas sends him one.
- Mar. 24: ?
- Mar. 31: Jack and his gang go back into history and do a dramatization of a famous episode in New England history.
- Apr. 7: Jack's last New York broadcast. Schlepperman leads the entire cast in "Auld Lang Syne."
- Apr. 14: Jack's first Hollywood show with Jimmy Grier and his orchestra substituting for Don Bestor.
- Apr. 21: Jack and the gang show up at the show wearing spats in honor of Don Bestor's arrival in Hollywood. Mary wears her new Easter hat.
- Apr. 28: ?
- May 5: Jack celebrates his third anniversary on RADIO.
- May 12: ?
- May 19: Jack is a dashing bandit in his production, "Walking Down to Rio." Frank sings "Lovely to Look at." The script was written by Jack and Harry Conn.
- May 26: Jack presents "A Night in Honolulu." Don Bestor plays the uke.
- Jun. 2: "Master Mind" Benny is out to solve another mystery. [The Hollywood Pearl Mystery]
- Jun. 9: The mystery of the week before is continued. "Master Mind" Benny receives help from the 8-year old screen star, Bobby Breen.
- Jun. 16: Jack concludes the "Hollywood Pearl Mystery." His guest is Ms. Wynn Davis, singer. Frank sings "Tell Me That You Love Me."
- Jun. 23: ?
- Jun. 30: Jack receives a gold medal for winning the Radio Guide "Star of Stars" award.
- Jul. 7: Jack and gang go to the races. Frank Parker is replaced by another singer.

- Jul. 14: Fred Allen is guest on the last JACK BENNY SHOW of the season.
- Sept. 29: First show of the season. Jack and gang do "Nutty Marietta." Michael "Mike" Bartlett is the tenor and Johnny Green the orchestra leader.
- Oct. 6: Jack "Ebenezer" Benny continues the crossroads grocery store skit of the week before.
- Oct. 13: Jack presents a miniature musical comedy, "Benny's Follies." Jack is producer; Mary, star; Mike, leading man; Don, new Spanish star in the drama about life behind the movie set.
- Oct. 20: Jack puts Mary into a trance and she plays the part of a clairvoyant. She reveals many things such as the scores for the football games played on Thanksgiving and that New Year's day falls on January 1, 1936.
- Oct. 27: Jack presents the "China Seas." [Jack was in the Navy during World War I] Mike sings "Here's to Romance", "Diana", and "Cheek to Cheek."
- Nov. 3: Kenny Baker is guest artist. Kenny had won the Eddie Duchin RADIO Open contest in Los Angeles the summer before. Jack is looking for a replacement for Michael Bartlett.
- Nov. 10: Jack and Harry Conn present another half-hour burlesque melodrama.
- Nov. 17: Jack is still trying to get away from the insurance agent. Johnny plays "I Wish on the Moon."
- Nov. 24: Jack and gang stage a pre-Thanksgiving celebration. Music includes: "Thank You Father," "Thanks for the Buggy Ride," "Thanks a Million," and "Turkey in the Straw."
- Dec. 1: Jack celebrates his 200th anniversary of his weekly RADIO show. They do a routine from 1932. Mary reads one of her poems. Johnny Green does a symphonic arrangement of "Love in Bloom." Mayn RADIO stars extend their greetings.
- Dec. 8: Schlepperman (absent since April) returns to the show. In real life Schlepperman was Sam Heran and was known for his catch lines, "Hello, Stranger" and "Jake sent me," in dialect.
- Dec. 15: Mayor Angelo J. Rossi of San Francisco declared the week starting Dec. 15 as "Jack Benny RADIO Week." Jack and gang go Christmas shopping. Kenny sings, "Where am I?" Johnny plays, "Sugar Plum."
- Dec. 22: Jack holds a Christmas party.
- Dec. 29: Jack and gang announce their New Years' resolutions. No one wanted Jack to play "Love in Bloom" in 1936 except Jack. Jack plays Father Time.

1941

- Jan. 5 : ?
- Jan. 12 : ?
- Jan. 19: Jack places his hand and foot prints in the cement of the forecourt of Grauman's Hollywood Chinese theater. His block was below Clark Gable's ears, above Eleanor Powell's tap-shoes and left of John Barrymore's profile. Jack did a dramatization of "City For Conquest."
- Jan. 26: Jack "One Round" Benny is at home suffering from the 30-second knockout he received at the hands of Dennis "Killer" Day the week before.
- Feb. 2 : ?
- Feb. 9 : ?
- Feb. 16: The gang gives Jack a double-barreled party for his birthday. Don Wilson received a tribute for being picked best announcer in the New York World-Telegram RADIO Poll.
- Feb. 23: Jack and gang are in Palm Springs. The show emanated from the Plaza Theater.
- Mar. 2: Jack stays in Palm Springs because of the unusually heavy rain in Hollywood.

Mar. 9: Jack and the gang stay over in Palm Springs for the third week.

Mar. 16: The St. Patrick's Day show.

Mar. 23: ?

Mar. 30: ?

Apr. 6: Jack and gang does battle with the "Quiz Kids." Fifteen year old Joan Bishop takes on Phil and the orchestra while eight year old Gerard Darrow is gunning for Jack.

Apr. 13: The Quiz Kids return to Jack's show. This group is made up of: Gerard Darrow (8), Joan Bishop (15), Richard Williams (11), and Claude Brenner (12).

Apr. 20: The Quiz Kids return to Jack's show for the third week in a row. Jack Lucal (14) and Cynthia Cline (15) join the Quiz Kids that were on the week before.

Apr. 27: ?

May 4: Jack makes a make-believe visit to a movie studio. He plugs his newest movie "Charlie's Aunt."

May 11: Jack and gang give a resume of Jack's career. It is the show that starts Jack's 10th year on RADIO.

May 18: ?

May 25: Jack makes his plans for his upcoming vacation.

Jun. 1: The last show of the season. Jack and the whole gang are at the U.S. Naval base at San Diego. Jack remembers his days in the Navy (1917-17).

Oct. 5: The first show of the season.

Oct. 12: Jack is in New York.

Oct. 19: There is trouble when Jack and the gang rush back to Hollywood to begain his new movie. Rochester escaped from Harlem crap game with his life and a few cuts.

Oct. 26: Jack celebrates Navy Day by reliving some of his adventures in the Navy.

Nov. 2: Jack and gang are in the aftermath of a wild and wooly Halloween celebration.

Nov. 9: Jack and his gang go football.

Nov. 16: ?

Nov. 23: ?

Nov. 30: ?

Dec. 7: ?

Dec. 14: Jack and gang go to a department store Christmas shopping.

Dec. 21: The Christmas show.

Dec. 28: ?

THE JACK BENNY LOG PART V

Since Jack would use his RADIO show to plug his movies they are useful in dating shows. We have put together a list of Jack Benny's movies for quick reference.

THE JACK BENNY MOVIES: [°°are movie in which Jack appeared as a guest and did not receive billing.]

1929: Hollywood Revue of 1929 [MGM]
 1930: Chasing Rainbows [MGM]
 Medicine Man [?]
 1934: Transatlantic Merry-Go-Round [UA]
 1935: Broadway Melody of 1936 [MGM]
 It's in the Air [MGM]
 1936: The Big Broadcast of 1937 [Paramount]
 College Holiday [Paramount]
 Artists and Models [Paramount]
 1937: Artists and Models [Paramount]
 1938: Artists and Models Abroad [Paramount]
 1939: Man About Town [Paramount]
 1940: Buck Benny Rides Again [Paramount]
 Love Thy Neighbor [Paramount]
 1941: Charley's Aunt [20th Century Fox]
 1942: To Be or Not To Be [UA]
 George Washington Slept Here [WB]
 1943: The Meanest Man in the World [UA]
 1944: Hollywood Canteen [WB]
 1945: It's in the Bag [UA]
 The Horn Blows at Midnight [WB]
 1946: °°Without Reservations [RKO]
 1949: °°The Great Lover [Paramount]
 1952: °°Somebody Loves Me [Paramount]
 1954: °°Susan Slept Here [RKO]
 1957: °°Beau James [Paramount]
 1962: °°Gypsy [WB]
 1963: °°It's a Mad, Mad, Mad World [UA]
 1967: A Guide for the Married Man [20th Century Fox]

THE NIGHT PATTY SANG ALONE

by

"The Old Timer"

Glenn cued his orchestra to standby. Patty Andrews stood up and slowly walked over to her mike. The sponsor's representative stood up and leaned over the control panel and stared through the thick glass into CBS's Studio One. I just leaned back and closed my eyes. By letting my mind recreate the sounds of a New York street at 10:00 at night, I could feel the fresh chilly wind of early spring. That is what RADIO did. It taught us how to use our minds to escape the hardships of those trying days of the '30's and '40's.

"I love you much too much," Patty sang with all her heart. "I've known it from the start. but yet my love is such, I can't control my heart."

The sponsor's representative sat down with a sigh and looked as if he was in the calming hold of the Glenn Miller music. I was too busy to think about the music or my concern for the Andrews Sisters: Maxene, Patty, and LaVerne. Once I looked out at the twenty year old slip of a girl with a golden voice. But I quickly looked back at Glenn, wondering as I did how we would make it through the week. It was Tuesday and we still had Wednesday and Thursday to go.

At first the papers had suggested the Andrews Sisters had broken up over Patty and Maxene's "assorted" love affairs. Then they had a field day over Papa Andrews being arrested for violation of the Sullivan law of New York. But it was all a lot of bull. The truth was not as exciting, but much more complex.

The basic problem was with the sister's mother and father. Their mother had been born in Norway and their father in Greece. And in those days people from the old country believed their children should obey the parents until the parents were dead. But the young people raised in America had a different idea about who should control their lives. That was where the real problem started—over possessive parents.

From the time Patty was about twelve the sisters had been performing. At first they toured the country with their mother along to watch over them. Then, after about eight years of traveling, they lighted in New York City. It was there that they met Vic Schoen and Lou Levy. It was also in New York where Papa Andrews joined them after giving up his business in Minneapolis. For the following two years the sisters rose to the top of the ladder and grew up into ladies of the entertainment world.

Vic Schoen had found the sisters their first job and was the musical genius who wrote their arrangements—those unique arrangements that are still remembered and used today. Lou Levy was their manager. It was Lou who played an important roll in the making of their career. He was the brilliant one of the company.

It was only natural that the younger sisters started going out with the only young men who was around them much of their time away from home. Maxene thought that Lou was the gentlest and most considerate man she knew. Patty viewed Vic as a fun date and like being with him where ever they went. Everything would have worked itself out in time if the columnists hadn't started making sorted suggestions about Maxene and Patty in their column.

Most of the people around the Andrews Sisters passed the column talk off as what it was—distorted fact and too much fiction. But of all people to believe there was something to the talk, Papa Andrews believed. He soon had Mama Andrews believing it and together they forbid Patty and Maxene from ever seeing Vic and Lou

socially. And that was the wrong thing to do.

The girls were not going to let their parents tell them who they could date, not when the dates were Vic and Lou. But they did not want to have a fight with their parents, so they started sneaking out with the boys.

The two young women would leave the house together, but as soon as they were out of sight they would split up and go to meet their dates. When it was time to go home they would meet again and go home together. Their parents were not the wiser and the columnists soon tired of the game they were playing. Of course, their friends knew what was going on, but no one was going to let the cat out of the bag.

Then, on a Sunday in the spring of 1940, Patty and Maxene were 7:00 in the afternoon getting home. They were met at the door by their irate parents. In moments the four of them were fighting and Papa Andrews started accusing the girls of a lot more than dating the young men. LaVerne did everything she could to stop the fight, but she failed. Finally Patty broke down and admitted they had been for a drive with Lou. At that Papa went wild with rage and shouted threats that included the use of a gun. That was a bad error of judgement on the part of Papa Andrews in many ways.

Maxene could take no more it. She went to her room and packed. Patty was right behind Maxene and there was nothing LaVerne could say or do to stop them from leaving. The girls were just out of the building when the police arrived. The woman next door had heard the fight and the mention of a gun. In those days just after the passing of the New York gun law, the Sullivan law, everyone was on the watch for unregistered guns. The first thing the police did was to find the gun and then they arrested Papa Andrews.

Sunday night the two run aways slept in a hotel, but Papa slept in jail while LaVerne tried to free him. After Papa was out of jail and Mama was calmed, LaVerne was still faced with the problem of where to find her sisters. Monday night passed and the two girls were still not to be found, so LaVerne gave up and waited for the afternoon rehearsal for the Chesterfield program that night.

At the rehearsal LaVerne begged, "Can't you come home, Maxene? Patty? Back to Father and Mother?"

The answer was no and there was nothing LaVerne could say to change their minds. The hours of worry and no sleep had taken their toll. LaVerne was not able to go on with the show. She would have to miss the program. Maxene refused to go on without LaVerne, so that left Patty to fill in for the Andrews Sisters.

Patty sang, "I love you, oh so much, I'm yours alone." And the song ended.

After Patty and Maxene had left home the papers were full of the end of the Andrews Sisters as a team. Then the news of their father's arrest over shadowed anything else. But after hearing Patty singing alone the papers went back to the old sing song.

That night, after the show Maxene and Patty went to their hotel room to be alone and feel the loneliness of being without their family. No long after they arrived in the hotel room LaVerne arrived, and with her were Papa and Mama Andrews. When the parents saw their run away girls they vowed to give them their freedom. And that was all Maxene and Patty ever wanted. The right to date without guilt.

[EDITOR'S COMMENT: Maxene married Lou Levy in 1941, a year after these events. Maxene and Lou had two children: Aleda and Peter. They were divorced in 1950. Patricia finally married Marty Melcher, divorced him, and married Wally Wechsler. LaVerne married Louis A. Rogers in 1948 and passed away on May 8, 1967 in West Los Angeles, California of cancer.

LaVerne was born on July 6, 1915. Maxene was born on January 3, 1918. Patricia was born on February 16, 1920. All three girls were born in Minneapolis, Minnesota.

Following is a list of the movies they were in.]

THE MOVIES THE ANDREWS SISTERS APPEARED IN:

- 1940: Argentine Nights [Universal]
- 1941: In The Navy [Universal]
- Hold That Ghost [Universal]
- Buck Privates [Universal]
- 1942: Give Out, Sisters [Universal]
- Private Buckaroo [Universal]
- What's Cookin' ? [Universal]
- 1943: Always a Bridesmaid [Universal]
- How's About It ? [Universal]
- 1944: Follow the Boys [Universal]
- Hollywood Canteen [WB]
- Moonlight and Cactus [Universal]
- Swingtime Johnny [Universal]
- 1945: Her Lucky Night [Universal]
- 1946: Make Mine Music [RKO]
- 1947: Road to Rio [Paramount]
- 1948: Melody Time [RKO]

In the future we will list the movies that the RADIO stars performed in. We do this to give the collector additional information to date the programs in his collection with.

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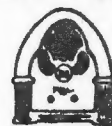
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